

THE LAWRENCE GALLERY.

Ninth Exhibition.

June, 1836.

A CATALOGUE

OF

One Hundred Original Drawings

BY

RAFFAELLE,

COLLECTED BY

SIR THOMAS LAWRENCE,

LATE PRESIDENT OF THE ROYAL ACADEMY.

THIS EXHIBITION IS A PORTION OF HIS SPLENDID COLLECTION OF THE WORKS
OF THE GREAT MASTERS OF THE ITALIAN, GERMAN, DUTCH, FRENCH,
AND FLEMISH SCHOOLS; CONSISTING OF THE CHOICEST
SPECIMENS OF

RAFFAELLE	ANDREA DEL SARTO	THE THREE CARRACCI
M. ANGELO	FRA BARTOLOMEO	CLAUDE
L. DA VINCI	POLIDORE	REMBRANDT
COREGGIO	ZUCCHERO	RUBENS
PARMIGIANO	TITIAN	VANDYCK
P. DEL VAGA	JULIO ROMANO	POUSSIN
PRIMATICCIO	ALBERT DURER	&c. &c.

FORMING TEN EXHIBITIONS, OF WHICH THIS IS THE NINTH.

*At Messrs. Woodburn's Gallery, 112, St. Martin's Lane,
Charing Cross.*

Admittance to each Exhibition One Shilling,—Catalogue Sixpence.

Tickets of Admission during each Exhibition, Five Shillings.

HOURS FROM TWELVE TILL SIX

thentic works of his own hand, is an advantage which the most zealous artist or amateur might have dreamt of, but could not expect to see realized.

It is needless to enlarge on their vital importance to a commercial nation like England, whose manufactures, as far as depend on perfection of machinery and beauty of execution, already far surpass the efforts of every Continental nation. Whatever can tend to raise a higher feeling for Art, to generate a purer taste, and enforce a more correct design, must necessarily tend to a fuller development of our commercial energies, by extending more widely a better and more artistical character to our productions, and where can the elements of such a desirable object be so surely sought for, as in these pure, genuine, classical, uninjured outpourings of the most consummate of draughtsmen—the elegant, divine Raffaello?

The Proprietors regret that the chronological order is not so perfect as they could wish ; for, owing to the size of some of the drawings, they were obliged to put them in places which do not agree with the period of their execution.

The highly interesting draft of a sonnet, in the handwriting of the divine Raffaello, is on the back of No. 57, and the small Landscape, copied for this catalogue, is on the reverse of No. 15. The present exhibition of One Hundred Drawings is a selection, and by no means contains all the finest. The collection amounts to about one hundred and eighty in number, and will be sold for Fifteen Thousand Pounds, which is considerably less than they cost the late President.

*Copy of a Letter from Lieutenant-General Sir Herbert Taylor,
G.C.B. & G.C.H., Secretary to His Majesty, &c. &c. &c.*

Windsor Castle, June 10, 1835.

SIR,

I regret that the continued pressure of business has prevented me from acknowledging earlier the receipt of your letter of the 25th ultimo, enclosing a "Catalogue of the First Exhibition of the Lawrence Gallery," and acquainting you that I had the honor to submit them to the KING.

HIS MAJESTY has ordered me to assure you of the satisfaction with which he notices the steps you have taken to render by this Exhibition, accessible to the Public, and available to Artists for the purpose of Study, the valuable and important Collection of Drawings by the Ancient Masters, formed by the late Sir Thomas Lawrence; and, as an encouragement to your undertaking, and with a view to promote one of its most essential objects, HIS MAJESTY has been pleased to order me to send you Fifty Guineas, to be applied to the gratuitous Admission of such Students of the Royal Academy as may be desirous of availing themselves of this facility to the Ten Exhibitions.

I have the honor to be, Sir,

Your most obedient humble Servant,

H. TAYLOR.

Samuel Woodburn, Esq.

*At a General Assembly of the Members of the ROYAL ACADEMY,
held at their Apartments in Somerset House, on the 25th
day of February, 1831,—*

"Being fully impressed with the value and importance of the Collection of Drawings formed with so much care and skill by our late distinguished President, Sir Thomas Lawrence; and considering that its dispersion into private hands, or its transmission to the Cabinet of some foreign Sovereign, would be a severe loss to the Arts of our country, and a discredit to our national taste; conceiving, also, that it is a duty of a body constituted as the Royal Academy has been, for the guardianship and promotion of the

Arts, to use such means as may be in their power for the prevention of a result so much to be deprecated; the President and the Members of the Royal Academy have resolved:

“That in the event of a subscription being formed to purchase the entire Collection of Drawings of the late Sir Thomas Lawrence, the Royal Academy will subscribe One Thousand Pounds in aid thereof, on the following conditions:

“First, that the Collection be placed in the British Museum or National Gallery, corresponding in every respect with the Catalogue submitted to the Committee of Academicians appointed to examine the Drawings.

“Secondly, that the Drawings be so disposed of in the British Museum or National Gallery, as to be rendered accessible at all convenient times to the public, and available to artists for the purposes of study.

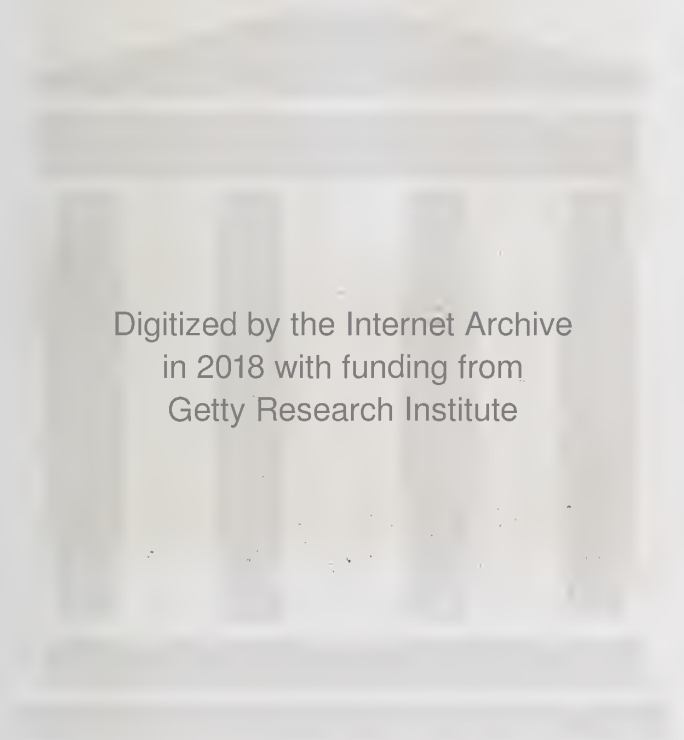
“The Treasurer of the Royal Academy will be authorized by the President and Council to pay to the Executor of the late Sir Thomas Lawrence the above-named sum of One Thousand pounds, when it shall have been certified to them by the Committee of Academicians who have examined the Collection, and also by the Officer of the British Museum or National Gallery, in whose care it shall have been placed, that the above conditions have been complied with.

“Extraets from the Minutes,

Copy. “(By Order) H. HOWARD, R.A. SEC.”

List of Masters not yet Sold.

	No. of Drawings.			
Sir P. P. Rubens	-	-	150	£3000
N. Poussin	-	-	74	800
F. Parmigiano	-	-	175	1500
A. Coreggio	-	-	60	1000
F. Primaticcio	-	-	50	600
Leonardo da Vinci	-	-	75	1500
Pierino del Vaga	-	-	85	300
Fra Bartolomeo de St. Mareo	-	-	430	1200
Titian Veeelli	-	-	60	600
T. F. Zueehero	-	-	80	400
Andrea del Sarto	-	-	30	300
Polidore Carravaggio	-	-	30	250



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Engraved by T. Thomas.

RAFFAELLE.

From a Miniature copy of the original Picture
in the Gallery at Florence;
the Possession of the Rev. Horace Holmondeley
Wingston House Lichester.

Under the Superintendence of the Society for the Diffusion of Useful Knowledge

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THE LIFE OF
RAFFAELLE SANZIO DI URBINO.

THIS glorious artist was born at Urbino, in 1483, the son of Giovanni Sanzio, who was a painter of considerable talent. In his youth the young Raffaelle showed such abilities, that at the age of fifteen he was able to assist his father in several works which he had to execute in that city.

The fame of P. Perugino being spread over Italy, and Giovanni discovering the surprising genius of his son, it was resolved to place him under that master, whom he very soon surpassed. His desire to arrive at perfection, induced him to draw diligently from the best antique statues; and even at this early period he was at the expense of sending commissions to the best students of Rome and Naples, to copy for him any of the choice remains of the Greek sculpture which adorned those cities. By these means, and a careful inspection of and study from the works of Lionardo da Vinci and Michael Angelo, which he visited Florence on purpose to inspect, and also through his making the acquaintance of Fra Bartolomeo, he so improved his style, that the only remains of his early practise was a certain divine expression of character, which seems to have been inseparable from him. Thus he formed a manner of art full of grace, dignity, and ease, superior to all others of his time, and which has never been equalled since.

It is very remarkable that the works of this illustrious master do not make that impression of surprise, even upon the feelings of persons of acknowledged taste, unless they are considered with great attention. It is confessed by Sir Joshua Reynolds, that he felt disappointment on his first visit to the Vatican; but that great man, in his excellent Discourses, afterwards renders ample justice to the transcendent powers of Raffaelle. It is possible that the amazing excellence of this master may account for this circumstance; for the

compositions and attitudes of the figures in his works are always so true to nature, that the art which a spectator expects to see, is lost, and becomes of secondary importance.

Having gone to Rome, through the interest of his relative Bramante, he was most fortunately for the arts employed by Clement VII. and Leo X. in the glorious work in the Vatican, which will ever be the admiration of the world as long as civilization exists. By his means, the art of painting was raised to the highest rank it ever attained; and the excellent artists formed under his instruction, spread the art all over Italy. This illustrious master died at the early age of 37, in 1520.

It would be useless to endeavour to enter into a detail of the astonishing abilities of this great man; his superior claim over all other artists to the admiration of the world, has been acknowledged by all nations. So justly indeed is his fame established, that those who are not so fortunate as to possess a feeling for the sublime art of the school of Italy, are nevertheless, obliged to profess their belief in this creed.

That the late Sir Thomas Lawrence was one of his most enthusiastic worshippers, was naturally to be expected: nothing short of of an almost idolatrous admiration, could have induced him to form such a collection as the present, and it will for ever reflect the highest honour on the British School, that a President of its Academy should have brought together the most splendid collection of the drawings by this master which has ever been made; for although many Princes and Governments have endeavoured to collect his works, yet there exists nothing to compete with the Lawrence Gallery of Raffaele, in Europe.

A CATALOGUE,

ETC. ETC.

Ninth Exhibition.

RAFFAELLE.

1. PORTRAIT OF RAFFAELLE—in a cap, about the age of fourteen; on the reverse an anatomical study of the male figure, carefully drawn with the pen, in his youth, probably about the same period this highly interesting portrait was executed; which is carefully finished, and delicately shadowed in black chalk in the face, and the cap and drapery slightly marked in outline. This invaluable drawing is engraved in the *Italian School of Design*.

*Size, 12½ inches by 7½ inches. From the Collection of
W. Y. Otley, Esq.*

2. THE ANNUNCIATION—a most elegant drawing for one of the predellas now in the Vatican. This charming drawing has served Raffaelle for the picture; it is pricked with a needle on the outline, to trace it on the pannel preparatory to painting it. He was then aged 18. Most interesting and valuable.

*Size, 16¾ inches by 11¼ inches. From the Collection of
W. Y. Otley, Esq.*

3. ST. MARTIN ON HORSEBACK—dividing his cloak; a very interesting and curious drawing, carefully finished with the pen, in the style of P. Perugino, and probably one of the earliest works after he had become his disciple; on the reverse is a highly finished drawing of the baptism of our Saviour, by P. Perugino.

*Size, 11 inches by 8¼ inches. From the Collection of
Count Baglione, of Perugia.*

A HOLY FAMILY—and adoration of the shepherds; the Infant Christ is held by an angel on a saddle in the centre, and the Virgin and St. Joseph kneel in adoration on each side. Behind St. Joseph are two shepherds, and on the opposite side a building, an ass, and a cow. This elegant composition is carefully drawn with the pen and bistre, and is the identical model used by Raffaele, in painting the picture now existing in the Gallery of the Pope. It is also engraved in the *Italian School of Design*. Of the highest interest.

*Size, $10\frac{1}{2}$ inches by $7\frac{1}{4}$ inches. From the Collection of
W. Y. Ottley, Esq.*

5. A GROUP OF FOUR WARRIORS—with halberts; a study for part of one of the celebrated frescos which, in conjunction with B. Pinturicchio, he executed in the Duomo of Sienna, admirably sketched with a metal point, on a grey ground. This exquisite study is copied in the *School of Design*.

*Size, 9 inches by $8\frac{3}{4}$ inches. From the Collection of
W. Y. Ottley, Esq.*

6. A SAINT ON HIS KNEES—probably intended as a St. Stephen. An admirable study, tastefully drawn with the metal point, on a prepared ground; full of character. Engraved, and described with due encomium, in the *Italian School of Design*.

*Size, $10\frac{1}{4}$ inches by $7\frac{1}{4}$ inches. From the Collection of
W. Y. Ottley, Esq.*

7. PORTRAIT OF THE SISTER OF RAFFAELLE—looking downwards; probably in the character of the Virgin, for a Holy Family. Tastefully executed with the metal point, on a prepared ground; on the reverse is an unfinished study of a youth. This admirable drawing is engraved in the *Italian School of Design*.

*Size, $10\frac{1}{4}$ inches by $7\frac{1}{2}$ inches. From the Collection of
W. Y. Ottley, Esq.*

8. SEVEN PERSONS SITTING AT TABLE—a very charming and elegant design; skilfully sketched with the metal point, and heightened with white, on a prepared paper; full of expression. Capital.

Size, $13\frac{1}{4}$ inches by 9 inches. From the Collections of Timoteo della Vite, and the Marquis Antaldi.

9. PORTRAIT OF HIS SISTER—half-length; admirably drawn with black chalk; probably before he had visited Rome. This charming drawing is treated with the greatest simplicity and truth. Highly interesting.

Size, $10\frac{1}{4}$ inches by $7\frac{1}{4}$ inches. From the Collection of W. Y. Ottley, Esq.

10. PORTRAIT OF THE SISTER OF RAFFAELLE—a most capital drawing, executed in black chalk. *Superb.*

Size, 16 inches by 10 inches. From the Collection of W. Y. Ottley, Esq.

11. STUDY—from the celebrated antique called the Torso of Michael Angelo. This most admirable drawing is executed in red chalk, and is one of the finest studies by this great master. *Superb.*

Size, $16\frac{1}{4}$ inches by $9\frac{3}{4}$ inches. From the Collection of the Chevalier Vicar.

12. THE VIRGIN AND CHILD—treated with the utmost sublimity and grace. This very interesting study is executed with the pen and bistre, and apparently about the period he was breaking through his first manner. The drapery is sketched with freedom and grandeur, and yet partakes of the Perugino style. A highly interesting drawing.

Size, $8\frac{1}{2}$ inches by $5\frac{3}{4}$ inches. From the Collection of W. Y. Ottley, Esq.

13. THE VIRGIN AND CHILD—seated on a throne, richly adorned with architectural ornaments; on one side is an apostle, with the Scripture in his hand. This admirable drawing is a

model for an altar-piece, and is tastefully executed with the pen, in the commencement of his second manner. Capital.

Size, $9\frac{1}{2}$ inches by $6\frac{1}{2}$ inches. From the Collections of P. H. Lankrinck, Esq. and Dawson Turner, Esq. of Yarmouth.

14. NYMPHS AND TRITONS—a very elegant design for a chased silver dish; admirably drawn with the pen, in his finest manner; in perfect preservation. *Superb.*

Size, $14\frac{1}{2}$ inches by 9 inches. From the Collection of the Chevalier Vicar.

15. TWO SMALL LANDSCAPES—on the reverse of the bottom one is another equally beautiful with those seen. They are most tastefully touched with the pen, and are almost unique in point of subject. They have frequently been copied; and Sir Thomas Lawrence had purchased from Mr. Cosway's Collection one of these copies, despairing of obtaining the original,—which, however, he afterwards acquired among those sent from Vienna, engraved in the Cabinet du Roi.

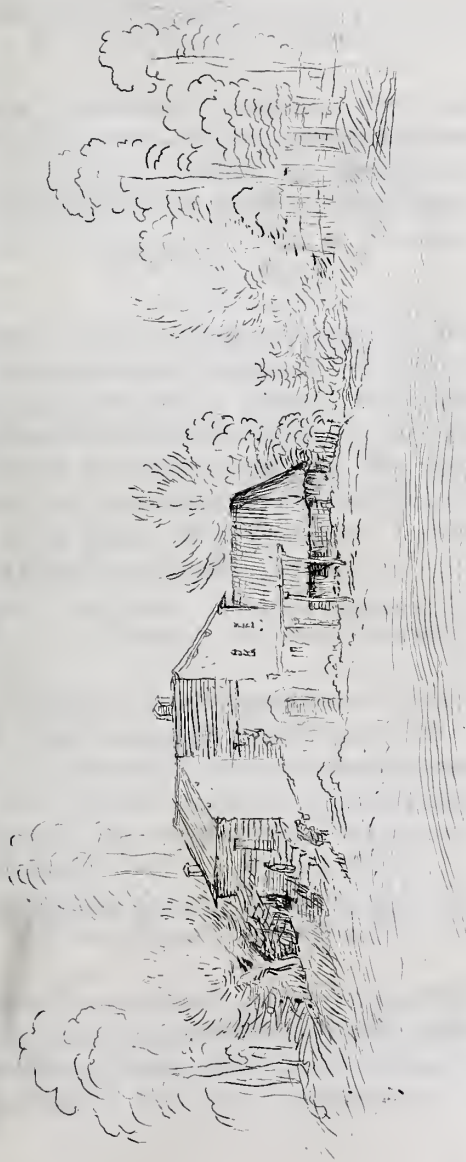
Size, $6\frac{1}{2}$ inches by $2\frac{3}{4}$ inches. In the bottom ones, $8\frac{1}{2}$ inches by $2\frac{3}{4}$. From the Collections of Vasari, M. Crozat, & the Count de Fries.

16. STUDY OF MONKS—with books in their hands, heads of lions, &c. executed during his residence at Florence, and having somewhat of the taste of L. da Vinci. This very interesting sketch is drawn with the metal point, on a prepared paper, and is touched with the utmost spirit and feeling.

Size, $10\frac{3}{4}$ inches by $8\frac{3}{4}$ inches. From the Collection of the Chevalier Vicar, of Rome.

17. THE ENTOMBMENT OF OUR SAVIOUR—attended by the three Marias, and other Saints; an admirable composition of eight figures. The crosses may be seen in the distance.

This admirable design was executed soon after he had quitted P. Perugino. The characters are replete with expression of grief. It is drawn with the pen and bistre, heightened with white.



the time he visited Florence. The head for the St. Joseph, which is represented kneeling in the picture, has, in this study, a great resemblance of his relative Bramante. It is also highly curious and satisfactory to observe the slight outline behind the Virgin, to mark the circle which he adhered to in painting it, although the disposition of the figures all vary from the picture. Admirably drawn with the metal point, on prepared paper.

Size, 9 inches by 6 inches. From the Collections of the Marquis Legoy, and Thomas Dimsdale, Esq.

22. THE VIRGIN AND THE APOSTLES—mourning over the dead body of our Lord; the three Maries and other figures attending. A fine composition of ten figures, admirably drawn with the pen and bistre; full of expression; in the second time of this great Master. Very fine. An idea for the celebrated Borghese Picture.

Size, 8½ inches by 7½ inches. From the Collection of the Baron de Non, of Paris.

23. THE APOSTLES BEARING THE DEAD BODY OF OUR LORD TO THE SEPULCHRE—accompanied by the Maries, one of whom is kissing the hand of the Saviour. A most admirable composition of nine figures, beautifully drawn with the pen; on the reverse is a very careful model for the Abraham, in the composition of the Offering his son Isaac. This splendid drawing is about the period he painted the celebrated picture formerly at Perugia, and now in the Borghese Palace at Rome. *Superb.*

Size, 12½ inches by 9½ inches. From the Collections of M. Crozat, the Marquis Legoy, and T. Dimsdale, Esq.

24. THE VIRGIN FAINTING—supported by females; a study for the splendid picture now in the Borghese Palace at Rome. This fine group is freely drawn with the pen.

Size, 11½ inches by 8 inches. From the Collections of T. della Vita, and the Marquis Antaldi, of Pesero.

25. A MOST INTERESTING STUDY FOR THE SAME GROUP—the heads separately placed. This drawing is invaluable, as illustrating the process of the labours of this illustrious Master. The Virgin and the other figures are represented as skeletons, in order to make himself thoroughly acquainted with the anatomy of the figure. It is very probable that he did a third drawing of this group, with the figures unclothed; but the present is the only example known of his beginning with the skeletons, which Vasari and some other writers mention his having done, very possibly from having seen this identical study.

Size, 12 inches by 8 inches. From the Collection of the Marquis Antaldi, of Pesero.

26. THE MARIES LAMENTING OVER THE DEAD BODY OF OUR SAVIOUR—a most magnificent drawing, executed with the pen; full of expression, and of the first importance, consisting of eight figures engraved by Agricola, when in the possession of the Count de Fries. *Superb.* A design for the celebrated Borghese Picture.

Size, 15 $\frac{3}{4}$ inches by 13 $\frac{1}{4}$ inches. From the Collections of Mariette, Zanetti, and the Count de Fries.

27. STUDY—of three figures for the celebrated drawing, No. 23, representing the Saviour carried to his tomb. This study is most interesting, as proving the care of this illustrious Master in preparing for his pictures. The figures in the present drawing are unclothed, in order to mark the anatomy with correctness; and the situation of the body of our Lord is slightly indicated in red chalk. This highly interesting drawing is executed with the pen and bistre; it is unfortunately damaged at the top.

Size, 11 $\frac{1}{4}$ inches by 9 $\frac{3}{4}$ inches. From the Collections of T. della Vite, and the Marquis Antaldi.

28. A SHEET OF STUDIES—the Deposition of our Lord, the splendid picture now in the Borghese Palace in Rome. At the lower part are two of the apostles laying out the body, and above are four heads and a hand, which form part of this magnificent

work. The heads are full of expression, and the drawing is executed entirely with the pen and bistre. A highly interesting and capital study.

Size, $12\frac{1}{2}$ inches by $8\frac{3}{4}$ inches. From the Collections of T. della Vita, M. Bordage, Crozat, & B. Constantine.

29. A FEMALE—with a vase on her shoulder, and another assisting a man in lifting a weight on his shoulder; the subject unknown. This admirable drawing is freely sketched with the pen and bistre; the figures are most correctly drawn, and are unclothed. Capital.

Size, 11 inches by $8\frac{1}{4}$ inches. From the Collection of Count Baglione of Perugia.

30. THE DEATH OF ADONIS—he is represented dead, and carried by three men; Venus is in the centre, lamenting over him. Freely sketched with the pen; full of character. On the reverse is the celebrated study of Adam, for the subject of the famous engraving by M. Antonio Raimondi. Both these interesting drawings are engraved in the *Italian School of Design*.

Size, 13 inches by $10\frac{1}{2}$ inches. From the Collections of Crozat, Mariette, and H. Fuseli, Esq.

31. THREE MUSICIANS—a female touching the harp, and two men, one playing a small violin, the other blowing a sort of wind instrument. It is singular that the harp and violin are hardly indicated. This drawing is most admirably sketched with the pen, and is full of elegance and feeling; on the reverse is a study for the Deposition of our Saviour.

Size, $9\frac{1}{4}$ inches by $7\frac{1}{2}$ inches. From the Collection of W. Y. Otteley, Esq. and engraved in his Italian School of Design.

32. THE VIRGIN, THE INFANT CHRIST, AND ST. JOHN—a most elegant study for a Holy Family; the figures are unclothed, and the St. John very slightly marked in. The Virgin is seated, and the most finished of the three figures. Behind is a sketch, in

red chalk, of the drapery he intended for the Virgin. This highly interesting drawing is executed in bistre wash.

Size, 8½ inches by 7 inches. From the Collection of the Marquis Antaldi, of Pesero.

33. A SHEET OF STUDIES—chiefly for the very splendid picture formerly in the Aldobrandine Palace, and now in the collection of William Beckford, Esq. This most admirable and charming study presents the head of the St. Catharine, highly finished with the pen, and also some studies of angels. On the reverse are three several studies of the St. Catharine, in different positions, but all varying from the painting. It is executed with the pen, and is highly interesting.

Size, 11 inches by 7 inches. From the Collections of B. West, Esq. P.R.A. and T. Dimsdale, Esq.

34. THE VIRGIN, OUR LORD, AND ST. JOHN—a most elegant and charming design for a Holy Family; freely drawn with pen and bistre. Capital.

Size, 13 inches by 9¼ inches. From the Collection of the Duke of Alva.

35. THE VIRGIN, THE INFANT SAVIOUR, AND ST. JOHN—a charming design for a Holy Family; the Virgin holds a book in her hand, which is regarded with attention by the Saviour. This drawing is freely sketched with the pen; and notwithstanding it is very slight in execution, the characters, particularly of the Christ, are wonderful.

Size, 9 inches by 6¼ inches. From the Collections of T. della Vita, and the Marquis Antaldi.

36. MARINE MONSTERS—a noble sheet of studies, executed with the pen; engraved in the *Italian School of Design*. Superb.

Size, 16 inches by 9½ inches. From the Collections of the Chevalier Vicar, and W. Y. Ottley, Esq.

37. THE VIRGIN, CHILD, AND AN ANGEL—this charming sketch, a mere outline, possesses so much beauty, that there is probably no drawing existing so slight, of equal interest. The expressions are fully rendered with a single touch of the pen, and the composition is perfect. *Highly interesting.*

Size, 10 inches by 8 $\frac{1}{4}$. From the Collections of T. della Vite, M. Crozat, M. Mariette, Marquis Legoy, & T. Dimsdale, Esq.

38. THE ASCENSION OF OUR LORD FROM THE TOMB—a magnificent composition of several figures; admirably sketched with the pen, and particularly valuable, as no painting is known of this grand work. *Superb.*

Size, 16 inches by 14 inches. From the Collection of the Duke of Alva.

39. HERCULES—*Gaulois*, or *Eloquencee*. This superb and splendid drawing is copied in the Cabinet du Roi, and was probably executed with an idea of engraving. It is highly finished in bistre, heightened with white; and is one of the most important drawings existing by this great Master.

Size, 9 $\frac{1}{4}$ by 9 $\frac{3}{4}$ inches, circular. From the Collections of T. della Vite, Marquis Antaldi, M. Crozat, Marquis Legoy, and Thomas Dimsdale, Esq.

40. THE APOTHEOSIS OF THE VIRGIN—a superb composition of upwards of fifty figures. She is represented dead on a bier, surrounded by the twelve Apostles, kneeling in adoration; and above in the clouds, seated, and crowned by our Saviour. This magnificent composition is of the utmost interest and value, as no painting of it exists. Pen and bistre wash, heightened with white; in perfect preservation. *Superb.*

Size, 15 inches by 10 $\frac{1}{2}$ inches, arched at top. From the Borghese Palace at Rome.

41. AN EVANGELIST—largely draped; whole length, holding the Scriptures in his hand; executed with a broad pen. A study at the time he was painting in the Church of the Pace.

Size, 10 $\frac{1}{2}$ inches by 5 $\frac{1}{4}$ inches. From the Collection of the Marquis Vindé.

42. A STUDY OF ELEPHANTS—evidently drawn from nature. This most interesting model was used by Raffaëlle for his celebrated picture, called *The Battle of the Elephants*. Executed in red chalk; highly finished.

Size, $12\frac{1}{2}$ inches by $8\frac{1}{4}$ inches. From the Collection of the Chevalier Vicar, of Rome.

43. A HOLY FAMILY—and Adoration of the Shepherds; a most admirable and charming composition of twelve figures; drawn with the pen, and touched with surprizing spirit and truth. This splendid design is engraved, and forms one of the principal ornaments, in the *Italian School of Design*.

Size, $15\frac{1}{2}$ inches by $10\frac{1}{2}$ inches. From the Collections of the Chevalier Vicar, and W. Y. Otley, Esq.

44. HEAD OF A MAN—of very great expression; carefully executed with red and white chalk. Very fine.

Size, $8\frac{1}{2}$ inches by $6\frac{1}{2}$ inches. From the Collection of the Chevalier Vicar.

45. ARCHITECTURAL SUBJECT—a design for a building, treated with the utmost simplicity and grandeur; on the reverse are several studies for the same model. This drawing is of the highest interest, on account of its being signed with the autograph of this illustrious artist.

Size, $14\frac{1}{2}$ inches by 10 inches. From the Collection of the Count de Fries.

46. OUR LORD CROWNING THE VIRGIN—they are seated on a throne, with apostles on each side. Finely executed with the pen; full of character. Capital.

Size, $13\frac{3}{4}$ inches by $11\frac{1}{2}$ inches. From the Collections of Mariette, M. Bordage, and Lempereur.

47. THE PEST—well known to the amateur from the celebrated engraving from it by Mare Antonio. This most splendid and

matchless model is of the highest interest ; it is executed with the utmost delicacy, on a grey paper, heightened with white ; and is one of the finest drawings in the Collection.

Size, 10 inches by $7\frac{3}{4}$ inches. From the Collections of King Charles the First, of England, and T. Dimsdale, Esq.

48. A HOLY FAMILY—the Virgin, our Lord, St. John, and St. Joseph. This admirable and most beautiful drawing is full of character and expression ; the Infant Christ lays on his back, and the Virgin is kneeling, and regarding him with motherly affection. Perhaps one of the finest figures in this most charming drawing is the St. John, which is, for expression and elegance, truly wonderful. It is executed in bistre, heightened with white. *Superb.*

Size, $9\frac{3}{4}$ inches by $7\frac{3}{4}$ inches. From the Collections of M. Revil and Thomas Dimsdale, Esq.

49. STUDY—for the celebrated Vierge de Foligno, which is engraved by the Baron Desnoyers. This invaluable study is executed in black chalk, tinged with white, on blue paper. *Superb.*

Size, $15\frac{3}{4}$ inches by $10\frac{1}{2}$ inches. From the Collection of the Chevalier Vicar.

50. PORTRAIT OF J. F. PENNI—called Il Fattore ; disciple and housekeeper of Raffaëlle, and one of his executors. A noble head, in a cap ; admirably drawn in black chalk, on a brown paper. Capital.

Size, $15\frac{1}{2}$ inches by $9\frac{1}{2}$ inches. From the Collection of the Marquis Vindé.

51. FIRST IDEA FOR THE CELEBRATED MASSACRE OF THE INNOCENTS—which is engraved by Marc Antonio. This splendid drawing is highly interesting ; the figures are all undraped ; and the infant which in the engraving is represented dead near the foreground, has been torn away by Raffaëlle, who has, at the top of the drawing, carefully designed the head only of this part of the subject. Executed with the pen, with wonderful spirit. *Superb.*

Size, $14\frac{3}{4}$ inches by $9\frac{1}{2}$ inches. From the Collection of the Chevalier Vicar.

52. VENUS—in the celebrated fresco at the Farnesina, representing the feast of the Gods. This very capital drawing is executed in red chalk, of his best time. Capital.

Size, 12 inches by 8½ inches. From the Collection of the Marquis Antaldi, of Pesaro.

53. PORTRAIT OF RAFFAELLE'S SISTER—a model for the famous fresco of the Galatea; finely drawn in black chalk. Very fine.

Size, 12 inches by 9 inches. From the Collection of Lady Bentinck.

54. FIGHTING FIGURES—or probably a design for the Rape of Helen; admirably drawn with pen and bistre. This very capital drawing is copied, in small, in Picart's *Impostures Innocents*, fol.

Size, 16½ inches by 10 inches. From the Collection of M. Versteegh.

55. MERCURY AND HERSE—a very fine study for one of the angles in the Palazzo Farnesina. This fine study is highly finished in red chalk. Capital.

Size, 12½ inches by 8 inches. From the Collection of the Earl of Arundel.

56. THE ALMIGHTY—with extended arms; being the upper part of the celebrated picture called the *Five Saints*, now at Parma, which is engraved by Marc Antonio Raimondi. This highly interesting study is executed in black and white chalk, and is in perfect preservation.

Size, 8¾ inches by 7 inches. From the Collections of C. Ploos Van Amstel, M. Versteegh, and T. Dimsdale, Esq.

57. VARIOUS STUDIES—for the celebrated School of Athens; executed with the metal point, on a grey prepared paper. This most valuable and curious drawing has, on the reverse side, a

study for a sonnet, in the handwriting of this divine Master ; a fac-simile of which is added to the present Catalogue.

Size, 11½ inches by 8½ inches. From the Collection of the Marquis Antaldi, of Pesaro.

58. TWO OF THE PROPHETS—accompanied by angels, unfolding the Scriptures. This magnificent drawing is executed with a broad pen, evidently after Raffaello had obtained, by means of Bramante, a sight of the frescos of Michael Angelo. Splendid. It is painted in the Church of the Pace.

Size, 14½ inches by 8 inches. From the Collection of the Marquis Legoy.

59. NOAH AND HIS FAMILY—returning thanks to the Almighty after the Deluge. They are kneeling in adoration, at the moment when the Almighty points out the rainbow, whose sudden appearance evidently engages the attention of Noah and the figure behind him. A corner of the ark is seen, which completes the composition of a subject of the grandest order of art, and which may be esteemed perfect.

Size, 12¾ inches by 5½ inches. From the Collection of M. Revil, of Paris.

60. ONE OF THE SYBILS—in the Church of the Pace ; a most splendid and elegant figure, executed in red chalk, in the best time of this illustrious Master. Superb.

Size, 14½ inches by 7½ inches. From the Collection of Sir Joshua Reynolds.

61. A MAGNIFICENT STUDY OF A FEMALE FIGURE IN THE HELIODORUS—this admirable drawing is executed in black chalk, and on the reverse is an equally important study for the same picture ; both these splendid designs are engraved in the *Italian School of Design*. SUPERB.

Size, 16 inches by 11 inches. From the Collections of Sir Joshua Reynolds and T. Dimsdale, Esq.

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62. ALEXANDER DEPOSITING THE ILIAD OF HOMER—a magnificent design of sixteen figures, well known to the amateur from the fine engraving from it by Marc Antonio Raimondi. Executed in red chalk; in perfect preservation, and of his finest time. *Superb.*

Size, 16 $\frac{3}{4}$ inches by 10 inches. From the Collections of Sir Joshua Reynolds and M. Randon de Boisset.

63. THE MARRIAGE OF ALEXANDER AND QUEEN ROXANA—this most superb and splendid drawing is the original, which is copied in the Cabinet du Roi: a painting in fresco exists in the Villa of Raffaele, near Rome. It is perfectly in the style of the antique, and is executed with bistre, heightened with white; carefully finished, and one of the finest and most important drawings in existence by this illustrious Master, described by L. Dolce, and then in the possession of Count Malvasia.

Size, 13 $\frac{1}{2}$ inches by 9 $\frac{1}{2}$ inches. From the Collections of T. della Vite, M. Crozat, the Marquis Legoy, and T. Dimsdale, Esq.

64. STUDY—for a great part of the School of Athens; a most valuable drawing, the figures undraped. Executed with a pen, and highly finished; in fine preservation. This splendid drawing is engraved in the Cabinet du Roi. *Highly interesting.*

Size, 16 $\frac{1}{2}$ inches by 11 inches. From the Collections of Crozat, Mariette, Marquis Legoy, and Thomas Dimsdale, Esq.

65. FIGHTING MEN—a design for the victory over the Saracens at Ostia. This splendid drawing is highly interesting; the figures are unclothed, and it differs from the fresco in many particulars. It is executed with the pen, with surprising truth and spirit; and is engraved in the *School of Design.*

Size, 16 $\frac{1}{2}$ inches by 11 inches. From the Collections of the Marquis Antaldi, and W. Y. Ottley, Esq.

66. THE MUSE MELPOMENE—a study of one of the figures in the *Mount Parnassus*. Admirably drawn with the pen, and engraved in the *Italian School of Design*.

Size, 13 $\frac{3}{4}$ inches by 10 inches. From the Collection of W. Y. Ottley, Esq.

67. A NOBLE SHEET OF STUDIES—a draped figure, various hands, and the portrait of Bramante, which is the most finished of the whole. This splendid study is executed with the metal point, on prepared paper; and the head of Bramante has a few touches with the pen, which gives surprising life and spirit to it. *Superb*.

Size, 16 $\frac{1}{4}$ inches by 11 inches. From the Collections of the Chevalier Vicar, and W. Y. Ottley, Esq.

68. THE ARRIVAL OF THE CARDINAL DE' MEDICI (LEO X.) AT ROME—attended by other dignitaries of the Church. He is represented on a mule, and is received by a female crowned by laurel, and also some senators in Roman dresses: the rivers Tiber and Arno are symbolically represented. This splendid drawing is most carefully executed with a delicate pen, washed with bistre, and heightened with white. It is one of his finest drawings, and was painted in fresco in the Vatican. *Superb*.

Size, 11 inches by 9 $\frac{1}{4}$ inches. From the Collections of M. Zanetti, and the Baron De Non.

69. SAMPSON BREAKING THE JAWS OF THE LION—a most bold and vigorous study with the pen; full of expression, and in surprising preservation.

Size, 10 $\frac{1}{2}$ inches by 10 $\frac{1}{2}$ inches. From the Collection of Prince Borghese, at Rome.

70. STUDY—for two of the figures which are on the steps in the celebrated School of Athens; also the head of Medusa, introduced on the shield of Minerva, in the same grand work. This very fine study is carefully drawn with the metal point, heightened with white, on a prepared paper. Capital. Engraved in the *School of Design*.

Size, 11 $\frac{1}{4}$ inches by 8 inches. From the Collections of the Chevalier Vicar, and W. Y. Ottley, Esq.

71. CHARITY—a most charming and elegant design; a female and three infants. This very capital design is executed in black chalk, and most tastefully composed, at the best time of this illustrious master; it is engraved. Capital.

Size, 12 $\frac{1}{4}$ inches by 6 inches. From the Collections of M. de Rover, and M. Revil.

72. STUDY—for the female carrying two vases with water, in the celebrated *Incendi del Borgo*. This capital model is evidently from the life; she is unclothed, and in the art of stepping down a stair. It is carefully drawn with the pen and bistre, heightened with white; and is engraved in the work called *Pond's Imitations*. Capital.

Size, 15 $\frac{1}{4}$ inches by 6 $\frac{1}{4}$ inches. From the Collections of Dr. Mead, A. Pond, Esq. and T. Dimsdale, Esq.

73. ST. CECILIA AND OTHER SAINTS—the model for the celebrated picture executed by Raffaele for the city of Bologna. This superb and splendid drawing differs from the painting, and was drawn by Raffaele, to be engraved by Marc Antonio Raimondi. The engraving is one of the best by this justly celebrated engraver, but falls infinitely short of the beauty and elegance of the divine original. It is one of the finest specimens existing by this Master, and has more than once been sold for five hundred pounds; highly finished in bistre, heightened with white. *Superb.*

Size, 10 $\frac{3}{4}$ inches by 6 $\frac{1}{2}$ inches. From the Collections of Count Malvasia, Marquis Vinde, and T. Dimsdale, Esq.

74. HEAD OF THE HORSE OF HELIODORUS—this admirable cartoon is inestimable. Mr. Otley, in the School of Design, thus describes it:—"The head of the horse, which was formerly preserved in the Albani Palace at Rome, and is of such marvellous perfection, that it can only be compared to the finest remains of ancient Greek art." *Splendid.*

Size, 27 inches by 21 inches. From the Collections of the Cardinal Albani and W. Y. Otley, Esq.

75. PORTRAIT OF TIMOTEO DELLA VITE—a most superb cartoon, the size of life. This magnificent drawing is probably the finest specimen existing in portrait, and is very interesting, as it never had been out of the family of this artist, who was the friend and executor of Raffaello.

Size, 20½ inches by 15 inches. From the Collection of the Marquis Antaldi.

76. THE SUSPENDED MAN—endeavouring to escape from the fire; a superb model, evidently from the life, for the celebrated *Incendo del Borgo* in the Vatican. This splendid study is executed with a bold pencil and bistre, heightened with white. Very capital.

Size, 16½ inches by 9½ inches. From the Collection of the Baron de Non.

77. THE MADONNA WITH THE FISH—a study for the celebrated picture now in the possession of the Crown in Spain. This superb and splendid drawing is the original from which the print was engraved; and a comparison with this engraving will give ample testimony of the transcendent abilities of this illustrious artist. It is drawn with bistre, and heightened with white. *Superb.*

Size, 10½ inches by 8½ inches. From the Collection of the Count Gelosi, of Turin.

78. THE SARACENS AT OSTIA—this most splendid study represents on each side of a sheet of paper groups of fighting men undraped; sketched with wonderful energy and freedom with the pen. It is engraved in the Cabinet du Roi, and is one of the most capital drawings existing by this great Master.

Size, 15½ inches by 10¾ inches. From the Collections of T. della Vite, Crozat, Mariette, and Brunet.

79. A WARRIOR STRIDING OVER A FALLEN FOE—this magnificent drawing is executed with a freedom and grandeur equal to Titian or Michael Angelo. It is drawn with wonderful energy,

in black chalk ; and is a study for part of the celebrated fresco in the Vatican, of the *Victory over the Saracens at Ostia*. Superb.

Size, $15\frac{1}{2}$ inches by $10\frac{3}{4}$ inches. From the Collection of M. Dargenville.

80. MINERVA AND OTHER FIGURES—represented as statues ; in compartments, arched at top. This study is highly finished with the metal point, on a prepared paper, and heightened with white. It was executed in the Vatican, being a study for part of the ornaments in the School of Athens. Superb.

Size, $10\frac{3}{4}$ inches by 8 inches. From the Collections of the Chevalier Vicar, and W. Y. Ottley, Esq.

81. ZOROASTER AND OTHER FIGURES—a fine study for the School of Athens ; executed in red chalk : full of character and expression.

Size, $15\frac{1}{4}$ inches by $9\frac{3}{4}$ inches. From the Collection of J. Richardson, Esq.

82. ONE OF THE APOSTLES—in the dispute of the Sacrament ; a most superb study, with other sketches on the sheet. Executed in black chalk, heightened with white. Most capital.

Size, $15\frac{1}{2}$ inches by $10\frac{1}{2}$ inches. From the Collections of the Duke of Alva, and F. J. Duroveray, Esq.

83. LOT AND HIS DAUGHTERS DEPARTING FROM SODOM—one of the designs for the Loggio. This superb drawing is carefully executed with the pen and bistre, heightened with white. Capital.

Size, 11 inches by $8\frac{3}{4}$. From the Collections of Christina, Queen of Sweden, P. Crozat, Mariette, R. Willett, Esq. F. J. Duroveray, Esq. and T. Dimsdale, Esq.

84. A NOBLE STUDY OF BRAMANTE—evidently from life, with various alterations for the body and legs ; most carefully drawn with the metal point, on a red prepared paper. This splendid

drawing is doubly interesting, as proving the interest which Bramante took in the progress of the improvement of his illustrious relative; and it forms one of the finest figures in the celebrated School of Athens in the Vatican. *Superb.*

Size, 11 $\frac{1}{4}$ inches by 9 $\frac{3}{4}$ inches. From the Collections of the Chevalier Vicar, and W. Y. Ottley, Esq.

85. JACOB'S DREAM—this surprizing drawing is one of the finest in the Collection. Nothing can exceed the grandeur and simplicity with which it is treated; no figure that the art has ever produced, represents with such nature and truth a sleeping figure, as the Jacob; he sleeps to the very end of his fingers. The solitary bit of landscape, and the cloud on the other side, give a splendid effect to the angels mounting the ladder; and they are treated with such profound skill, that they truly represent ætherial beings. It was executed in the Vatican. *Superb.*

Size, 10 $\frac{1}{4}$ inches by 7 $\frac{3}{4}$ inches. From the Collections of Crozat, the Marquis Legoy, and T. Dimsdale, Esq.

86. JOSEPH TELLING HIS DREAM—a most admirable and interesting composition, one of the subjects executed in the Loggio of the Vatican. This charming design is drawn with the pen, lightly washed with bistre, on a red ground, heightened with white; and is full of expression. *Superb.*

Size, 10 inches by 8 $\frac{1}{4}$ inches. From the Collections of the Chevalier Vicar, and T. Dimsdale, Esq.

87. THE FINDING OF MOSES—a most beautiful and elegant design, which was executed in the Vatican. This admirable drawing possesses, in a high degree, the essence of the genius of its illustrious author. Nothing can exceed the simple grandeur of the composition; the surprize and interest expressed, with a few lines of the pen, in the group of the females, at the sight of the infant Moses, could alone have been achieved by the hand and mind of the divine Raffaele.

Size, 11 $\frac{3}{4}$ inches by 9 $\frac{1}{4}$ inches.

On the back is the following curious document: “Questo dissigno di Raffaele delle Loggie Vaticane donatomi dal Sig. Dottor Mead il

giorno della mia partenza di Londra, li 13 Ottobre, 1721,—cui conserverò per tutto il corso di mia vita ; se al tempo di mia morte vive in Rotterdam il celebre et eruditissimo Sig. Nicolo Ant. Flinck, famosa diletante de' disegni, intendo et obbligo miei Fratelli o heredi forglì traverare subito tale disegni il quale prego riceverlo per picciola memoria, e convassegno della stima infinita che li proffesso e tale à la volontà

“ ANTONIO MARIA ZANETTI.

“ *Rotterdam, di 5 Nov. 1721.*

“ *Testimonio a quanto di sopra Giacomo Guyon.*”

88. DAVID AND BETHSHEBA—one of the designs for the Loggia of the Vatican. This noble drawing is executed with the pen and bistre, heightened with white, and is chequed to paint from. *Capital.*

Size, 10½ inches by 8¾ inches. From the Collections of R. Willett, Esq. and F. J. Duroveray, Esq.

89. THE ISRAELITES PASSING THE RED SEA—one of the designs for the Loggia of the Vatican. This highly important and capital drawing is executed with the pen and bistre wash, heightened with white ; and is in perfect preservation.

Size, 11¼ inches by 8 inches. From the Collections of Crozat, Willet, Esq. F. J. Duroveray, Esq. and T. Dimsdale, Esq.

90. SPORTING BOYS—and other designs. This most charming drawing is executed by Raffaele, at the time he was employed in the Arabesque ornaments of the Vatican. Nothing can exceed the expression and taste of this very capital study, which is executed with the pen, and is engraved in the *School of Design*, together with a very elegant figure at whole length, on the reverse side.

Size, 11 inches by 8 inches. From the Collection of W. Y. Ottley, Esq.

91. WARRIORS FIGHTING—a group of five figures, admirably sketched in red chalk ; full of energy and spirit. This magnificent drawing is a study for one of the basso relievos in the School of Athens, and is engraved in the *School of Design*. Superb.

Size, 15 inches by 11 inches. From the Collections of the Chevalier Vicar, and W. Y. Ottley, Esq.

92. LEO THE TENTH—the drapery for his celebrated portrait; a drawing of the highest interest, admirably executed in black chalk, on blue paper, lightly heightened with white; in fine preservation.

Size, $16\frac{1}{4}$ inches by $10\frac{3}{4}$ inches. From the Collection of the Chevalier Vicar.

93. THE UPPER PART OF THE CELEBRATED DISPUTE OF THE SACRAMENT—consisting of thirteen figures; admirably drawn with bistre, heightened with white. Capital.

Size, 16 inches by $9\frac{1}{4}$ inches. From the Collections of Mariette, Marquis Legoy, and T. Dimsdale, Esq.

94. THE ALMIGHTY—surrounded by angels; a design for the subject of the *Burning Bush*. This superb drawing is treated with the grandeur of Michael Angelo, and is most boldly sketched with the pen; in the finest preservation. On the reverse is a study from the antique, of a female, largely draped. Superb. Engraved in the *School of Design*.

Size, $16\frac{1}{2}$ inches by 11 inches. From the Collections of the Chevalier Vicar, and W. Y. Otley, Esq.

95. ATTILA—a subject of one of the celebrated fresco executed in the Vatican.

This drawing is particularly interesting and valuable, as it differs materially from the subject he painted: it is probably his first idea.

This important drawing is executed with bistre, heightened with white. Capital.

Size, $14\frac{1}{2}$ inches by $8\frac{1}{2}$ inches. From the Collection of Dawson Turner, Esq.

96. THE HEAD OF ST. PETER—a most magnificent study from nature, for one of the principal figures in the celebrated *Transfiguration*. It varies from the picture, as this model is represented bald; but Raffaele has slightly sketched the curled locks which he introduced in the finished picture. This splendid drawing is exe-

executed in the boldest manner, with black chalk, and is of the highest interest.

Size, $15\frac{3}{4}$ inches by $13\frac{3}{4}$ inches.

A present from His Grace the Duke of Devonshire to the late President. On the back is written: "From the Duke of Devonshire to Sir Thomas Lawrence. June, 1828."

97. THE DEFEAT OF THE SARACENS AT OSTIA—a most splendid and highly interesting model for one of the celebrated frescos he executed in the Vatican.

This capital drawing is particularly valuable, as it differs materially from the treatment of the subject he painted; it is very carefully drawn with the pen and bistre, heightened with white. *Superb.*

Size, 25 inches by $16\frac{1}{4}$ inches. From the celebrated Collection of Count Malvasia.

98. TWO SWIMMING FIGURES—for the celebrated *Battle of Constantine*; executed in black and white chalk, on brown paper; highly interesting. As Raffaele did not live to finish this work, it was painted after his death by his scholars, from his Cartoons.

Size, $14\frac{1}{4}$ inches by $10\frac{1}{4}$ inches. From the Collection of the Duke of Alva.

99. A NOBLE STUDY—of the head of one of the Apostles in the centre of the Transfiguration. This fine drawing is full of character, and is executed in black chalk. *Capital.*

Size, $10\frac{1}{2}$ inches by 8 inches. From the Collection of M. de Rover, of Rotterdam.

100. STUDY—of the upper part of the kneeling female, in the foreground of the *Transfiguration*. This splendid and very interesting study is executed with black chalk, in a careful manner, and is heightened with white. *Superb.*

Size, 13 inches by $9\frac{1}{2}$ inches. From the celebrated Collection of M. Flink.

On the back is written: "From the Duke of Devonshire to Sir Thomas Lawrence. June, 1828."

